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A DIFFICULTY OF SYMPATHY.

The man of advancing years, who has kept his intellectual outlook undimmed, and who has escaped the apathy that so frequently envelops the soul when the meridian of life is left behind, suffers no little perplexity when he seeks to enter into the consciousness of the new generation that is growing up about him. He feels that the ideals pursued by the finer spirits of the race are still the ideals to whose pursuit his own early years were given, but the books which serve these ideals as vehicles seem somehow to elude his sympathies; his most penetrative scrutiny cannot find in them the same sustenance that was provided by the books read in his own youth, his most insistent questioning cannot evoke from them the same response. The literature of ideas, and to a certain extent the literature of artistic form, seems to such an observer to have undergone a process of subtle deterioration, and the intellectual influences of the vanished past seem to have been replaced by influences less potent than those of old to touch to fine issues the human spirit. He finds it almost impossible to realize that the books which appeal most strongly to the rising generation do in truth embody a message essentially the same as that which came to him a generation before clothed in far different modes of phrasing. The expression of the new writings has been so shaped by the form and pressure of the new time that such a reader feels sadly old-fashioned in its presence, and shrinks from the contact to bury himself once more in the writings upon which his own soul has fed ever since the impressionable time when it was first awakened by their call. What he forgets is that the years that bring the philosophic mind bring also the critical habit, and that no one can make a really fair comparison between the books that were read at twenty and those that are read at forty or fifty.

There are few of us, however, who are sufficiently broad-minded to recognize, to the extent of all its implications, the fact that every generation is bound to receive its most effective and vital guidance from the leaders of its own ranks. Some few books there are, of course,

that never grow old — the bibles, the philosophies, and the great poems. But books of the secondary order lose their influence after a few years, because all such books are derivative in character, and cannot share in the immortality of creative work. This is the truth which we fail to grasp when we find the younger men growing up about us taking scant heed of the masters of our own youth, and serving what are apt to seem to us false gods. We find ourselves out of touch with the strange new prophets who are gaining so great a following. Their soothsayings perplex and bewilder us, for they put things in unaccustomed ways, and we think that the ways long familiar to our own thought are the clearest, and should suffice those who come after us. It is the old wine, no doubt, but the bottles have been renewed, and the taste seems different.

What we have just been saying is illustrated by Count Tolstoy's recent response to the request that he send a message to the American people. "If I had to address the American people, I should like to thank them for the great help I have received from their writers who flourished about the fifties. I would mention Garrison, Parker, Emerson, Ballou, and Thoreau, not as the greatest, but as those who, I think, specially influenced me. Other names are Channing, Whittier, Lowell, Walt Whitman — a bright constellation, such as is rarely to be found in the literatures of the world. And I should like to ask the American people why they do not pay more attention to these voices, and continue the good work in which they made such hopeful progress." How far away from us this voice seems, in time as well as in space. Two or three of these names still mean something in vital power to the younger generation, but the others have become merely historical. What young man would now think of turning to Ballou or Channing or Parker for help in shaping his ideals of thought and conduct? But the sender of this message is himself a powerful factor in the new idealism, and the thought of the older men to whom he acknowledges grateful indebtedness has again become a living force in his burning appeal to our better instincts.

There seems to be no help for it. "The old order changeth, giving place to new," not only in our material and social environment, but in our spiritual existence as well. Yet in the latter sphere as in the former the change is in the accidental, not the essential order. The physical world remains the same, and human

nature remains the same, and truth, beauty, and goodness remain the same, if we only contrive to view them *sub specie æternitatis*. The new order of thought is nothing more than a new way of stating old truth, and with every new form of statement, there comes a better illumination; we see more clearly into the dark corners, and we catch the gleam of facets which we did not before suspect to exist. The mind that has stiffened into particular modes of expression misses much that is suggestive and inspiring in the restless movement of contemporary thought. There is no possession more desirable than the plasticity of mind that can adapt itself to new forms, and take fresh impressions year after year. The retention of this susceptibility is chiefly a matter of the will, and the man who succeeds in retaining it is much more to be envied than the man who allows his sympathies to become atrophied, withdrawing himself from the present into the past, and cutting himself off from participation in the spiritual progress of the race.

A DASH INTO ÆSTHETIC.

To meddle with theories of art is a good deal like making an excursion into the Arctic regions with a purpose of reaching the ultimate North. We must carry our provisions with us and expect a scarcity of human society. But the mystery entices and the desire to completely account for things urges on explorers in both cases. To change the figure, the problems of æsthetic bear the same relation to artistic products as do the mathematical solutions of strategics to actual warfare. Wars may be waged, and poems and pictures made without conscious use of such underlying principles. But they are there and they determine the results. In the modern world, at least, artists have usually known what they were doing, and why. Goethe indeed said that he had never thought about thinking, but there are many volumes of his art speculations to contradict him.

The great problem of æsthetic is this: What is the relation of art to existence? Is it an imitation? Is it an interpretation? Is it something added? Is it a carryall of utility and morals? Is it the universal filtered through the human mind? Is it the particulars of experience arranging themselves into a new order of life? On our answers to such questions depend our judgment of individual works of art.

The two great philosophers of Greece gave a curiously different account of the origin and value of art. To Plato, himself a poet, artist, and creator of vital figures, art, or at least poetry, was a deluding lamp to men's eyes and a snare to their feet!

It was inferior to shoemaking! It was a poor copy of the world which was itself only a paltry shadow of the Divine Ideas. Like Omar he would have burned all books, because if they resembled life they were unnecessary, and if they did not they were false. To Aristotle, on the other hand, crabbéd logician, natural philosopher, Baconian before Bacon as he was, art was the concentrated image of the best of real existence. He thought it could react in a moralistic way on man, and purify and exalt him. Hence he considered it about the highest and most important human concern.

The word *aesthetic* is only of late application to the theory of the fine arts, and it is defined as the philosophy of the beautiful. As the Greek word from which it comes primarily means feeling or sensation, the narrowing of the derived term to signify matters of beauty is rather singular, more especially as it was first so used during the romantic outburst of the last century. Certainly other things than the beautiful can give us feelings and sensations — even pleasurable ones. The ideal of Greek art may have been the regular, the harmonious, the perfect; but even in Greek art what a wide range of creations, gorgons, hydras and chimeras dire, fell outside the limits of this ideal. Unless we can accept such conceptions as the perfection of horror, the delightfulness of the ugly, and the fascination of evil, we cannot even explain Greek art. And Gothic or Romantic art may be said to wreak itself on the *outré*, the extravagant, the impossible, and the humanly imperfect. Modern or realistic art, rebelling from the abstract perfection of the Greek and the abstract imperfection of the Mediæval Schools, has striven to be simply true. But truth without bias or selection is in art an impossibility — and so what modern art has really done is to copy life in lower relief than it has itself. The commonplace good has become the insipid and the commonplace evil has become the base. Both are wanting in the greatness with which the older schools of art endow them. But what I wish to remark is that beauty is not really the aim of any of these art methods. What the first two strive for is the characteristic, the significant, the effective. What the last thinks it is striving for is truth. As men are constituted I believe that their emotions and intellect tend to stagnate and stiffen, and that art is the most powerful agency to shock or startle them into motion, and make them realize the fullness and vividness of existence. Things of beauty administer these shocks in rhythmical and harmonious order, and so they charm. Things of power give them with sudden impetus and uncertain breaks, and so they fascinate. The great artists of the world wield both kinds of electricity. *Æschylus* is as romantic as *Shakespeare* and *Shakespeare* as classic as *Æschylus*. But the artist who deals in the commonplace and the inanely true does not yield us any shock at all, for his art is the essence of the stagnation in which we mainly dwell.

As I have said, Plato and Aristotle view art

mainly from a moralistic standpoint. We moderns have tried to change all that. We have looked through the rose-colored spectacles of beauty and the reversed opera glass of intellectual indifference, but after all the thing we are regarding will not budge or alter. Art does deal overwhelmingly with moral ideas, deals with them as life itself deals with them — for or against. Roughly speaking the generations of the sons of men can be divided into generations of acquiescence and generations of revolt. When authority is paramount, when the great issues of thought seem settled, when everybody is content with that station in life in which it pleased God he should be born, then we get a literature like that of Cowper and Jane Austen. When the great deep of humanity is broken up and the whirlwind is abroad, we get an art like that of Byron. We have late instances of these arts of peace and war. For half a century Tennyson charmed the world with his serene or but slightly troubled verse. He gave us what has been called the clerical idyll; he announced the banns of quasi-science and the Established Church. He was the Defender of Conservatism. "Proputty, proputty, proputty, that's what I 'ears him say." But discontent was stirring at his mild moralities and domestic virtues. And this discontent has drawn to a head in the prodigious vogue of Fitzgerald's Omar. A good many people have wondered at this vogue. Mere literary beauty does not explain it. Literary beauty never did explain any widespread popularity. Gray was half right when he said that the *Elegy* would have been just as popular if written in prose. But the Persian poem has matter in it. It is an expression of revolt. Not of violent revolt like that of Byron's, but deep and hopeless. It is the doctrine of God damn. The ship of the world is sinking, so let's get at the liquor room! It has seized upon and temporarily satisfied the needs of thinking minds. I do not wish to say that literary expression always follows or precedes a general mood of thought. That is Taine's rather cast-iron theory. No! Solitary voices for good or evil are always crying aloud in the world. But the measure of their acceptance is the mark of the tides of thought. The supreme artists, indeed, sum up both sides, and usually find some way of reconciliation.

I have gone over two parts of the content of art — images and morality. There is, I think, a third — intellectual intuition. Or, in other words, art relates itself to concrete nature, or action, to the moral life, or character, and to the pure intellect. These three divisions correspond to the old names for the poet. He has been called the Maker, the Priest, and the Seer. In its highest reaches art is nothing less than revelation. The poet has gone up into the mountain and seen God. To speak in terms of philosophy, he has pierced beyond the phenomena of existence to the noumena — to the thing in itself. And hence he sheds on mere phenomena a splendor and a radiance which is not their own.

So far for the subject matter of art. Now for its presentation. What is artistic perfection? This is a somewhat analogous question to that of finish in painting, about which Ruskin has written some final pages. But a great many people who are willing to admit that the proper finish for a picture is the amount adequate to express the artist's purpose, hesitate to carry the same principle into the consideration of literature. They expect an epic to have the faultlessness of a sonnet and a drama to be always on its best behavior and avoid low ways. The good Homer must never nod. Byron very sensibly said that there was no long poem in existence the half of which was good. Of course he meant supremely good. Perfection itself is a matter of relativity and contrast. Where all is perfect nothing is known to be so. Mr. Palgrave remarks in one of his journals: "How unequally *à vrai dire* is Hamlet written." That is the judgment of a lyric technician. And John Bright is said to have revolted at the changes of style in Shakespeare—the alternation of high and low, the admission of the humorous and the vulgar,—and to have considered Milton the greater poet because of the unvarying level of his work. Milton's dignity comes largely from his subject, and when he has to deal with familiar facts in polysyllables there is in him at least a suspicion of that pomposity of which Wordsworth was to be the awful example—"And at the Hoop alighted, famous inn." Homer certainly varies his manner. He does not attempt to give to Ajax and Diomedes dining off of huge shins of beef the same splendor that he casts upon Apollo striding through the sky with the arrows rattling in the quiver on his back, or upon Achilles raising the grief-stricken Priam from the ground. And Dante, too, relaxes the tight-strung bow of language, again and again. In the *Inferno* there is vulgarity, coarseness, bestiality. And in the *Paradiso* he is so intent upon his argument that he forgets to write poetry at all. The most pervadingly elegant and in the ordinary sense poetic part of his poem is the middle section. Here he does not have to deal with the powers of darkness or the domain of the brute, nor does he soar into regions where ecstasy is tuned to utterance beyond human recognition—and so he can be equable and pure and perfect. But he is greatest elsewhere. Necessarily it is in the drama that the contest between the varied content of reality and an even ideal presentation is the sharpest. The old French tragic poets cut the question short by deciding that life must conform to art, that Queens, confidants, heroes, and servants must all talk in the same elegant and elevated strain, and passion and desolation and death wear the chains of an equal etiquette. Goethe in his later years came to adhere to this method under the persuasion that he was following the Greeks. The poet who gave us Auerbach's cellar and the domestic scenes in *Egmont* tried to turn *Romeo and Juliet* into a perfect piece on this model. He smoothed out all the vulgarities and colloquial-

isms, and made it as prettily insipid as a wool lamb. Fortunately we have in Shakespeare the ultimate power in the art of unity in contrast. He gives us just enough of commonness and coarseness to be a foil to his nobleness and perfection. What poems in the world are so bathed and fused in a single atmosphere as *The Tempest* or *Twelfth Night*, *Romeo and Juliet* or *Macbeth*.

And this brings me to my conclusion. I have questioned, tentatively indeed, the theory that would limit art to the beautiful. And indeed, its most powerful elements are such as, taken separately, horrify and terrorize and confuse. But in good art they never are taken separately. The artist leagues together his beauty and his ugliness, his shadows and his lights, his melodies and his discords, and gives us a whole which is calm in all its agitation. In it pain has become painless, evil innocuous, death immortal, and the transitory figures of joy and beauty are fixed in faultless form and unfading color.

CHARLES LEONARD MOORE.

COMMUNICATIONS.

MISLEADING LIBRARY STATISTICS.

(To the Editor of THE DIAL.)

While library workers are gratified at the increased attention given library work and use, by students, critics, and writers, believing that, as a result of any public agitation, additional knowledge of these institutions will bring increased opportunities for good, they cannot but object to the plan which seems to be so generally adopted, of measuring the work accomplished by the percentage of the different classes of books issued for home use. Writers in recent publications take the "home use statistics" of a number of prominent libraries, and because they find, from the circulation tables, that an average of three-fourths of the volumes so issued are classed under the heading of fiction, argue that it is questionable whether the public library is really a good thing for a community.

It is unfortunate, perhaps, that library reports do not give the exact "quality" of fiction circulated; that they do not say whether the library is closely classified or not; whether a great many or a few titles are placed in fiction which properly belong in other classes; whether juvenile fiction is placed under fiction pure and simple, or is reported under the general heading "juvenile books"; for without this information, and a few other things which will be here referred to, no one can accurately judge of the work being done by any given library.

The main point, however, is the injustice done the library by the attempt to measure its value to a community solely by the books issued for home reading. A visit to any library of considerable size will reveal the fact that most of the real work is done in the library rooms; that for every book other than fiction taken home, from eight to fifteen will be used in the building; and that in certain seasons, and especially in educational centres, this proportion will be largely increased. This is true especially of the library small in comparison with the population of the city in which it is located

and with limited means — this latter a condition all but chronic west of the Allegheny mountains. A large proportion of this use of books in the library is compulsory (if they are to be used at all), for various reasons, chief among which is the inability of the library to supply a sufficient number of copies of a given book or to provide enough other works upon the same subject to meet a large but temporary demand. For instance, a study club with an extensive membership, or a high school or college class, is given a subject to look up, with references to comparatively few volumes. The library could increase the "home circulation" of books other than fiction by issuing these few volumes to the first comers of either the club or the class, while the other, for various reasons, later applicants at the library would be deprived of the use of any of them. The rule in most of these libraries, in these emergencies, is to reserve these volumes for use in the library, on the basis of "the greatest good for the greatest number." With a number of such clubs and classes, one may readily see how a library could change its circulation statistics if it would. Again, these libraries, unable to purchase more than one copy of valuable works or one set of periodicals, place them in the reference room for use in the library exclusively, where no record is kept of their use, these rooms and shelves usually being open to the public. Here at times they have a wonderfully extensive use.

Thus, a library of 25,000 volumes in a city of 100,000 inhabitants may be doing a large amount of commendable work, of lasting value to a community, while its published statistics may show a "home use" of more than 80 per cent fiction. Another library of 75,000 volumes in a similar city may not be doing any better work, yet its home circulation may be but 60 per cent fiction, or less.

Figures are often more than misleading, but in nothing else so much as in so-called "library statistics."

PURD B. WRIGHT,

Librarian Free Public Library.

St. Joseph, Mo., April 2, 1901.

"LIBRARY PRIVILEGES FOR RURAL DISTRICTS." —A FINAL WORD.

(To the Editor of THE DIAL.)

In your issue of March 16, there appeared from the pen of Mr. A. L. Day a short letter which gave me three addresses I might write to and gain further information on the subject of county libraries. In your issue of April 1, Mr. W. T. Porter has a letter advancing the claim of the Cincinnati Library to priority in the matter of inaugurating the county library movement. Since reading these two letters, and collecting all available data, I still remain by my statement in my letter in THE DIAL of January 16 that the Brumback Library of Van Wert County, Ohio, is America's first real county library.

The Norris Jewett Library, to which Mr. Day referred in his letter, is far from being a county library. The latest catalogue, which lies before me, makes the simple statement that the Norris Jewett Library is a library whose privileges are extended to all the residents of Grundy County, Mo. No law makes it a county library, no county tax supports it, and no system of branch libraries has been put into operation by it.

It will take a little more space to show that the Cincinnati Library is likewise, strictly speaking, hardly a

county library. Granting, however, that it is a county library, let me briefly consider the act that created it a county library as well as the act that created the Brumback Library of Van Wert County a county library.

Library Bill of the Cincinnati Library. House Bill No. 753. In the House: April 1, 1898, Introduced; April 15, 1898, passed. In the Senate: April 15, 1898, Introduced; April 21, 1898, Passed.

Library Bill of the Brumback Library of Van Wert County. Senate Bill No. 435. In the Senate: March 25, 1898, Introduced; April 14, 1898, Passed. In the House: April 15, 1898, Introduced; April 26, 1898, Passed.

We thus see that the bill of the Brumback Library of Van Wert County was introduced first, and passed the senate before the bill of the Cincinnati Library passed either the senate or the house. In this connection I should like to add that the bill of the Brumback Library was published in four or five of Ohio's leading papers nearly two months before the bill of the Cincinnati Library was introduced in the Ohio legislature. See, for example, "The Commercial Tribune" of Cincinnati, for Feb. 13, 1898.

I have given a brief history of the two bills. Let me next say a word regarding their contents. Again I will place my facts side by side.

Bill of the Cincinnati Library. (1) Called a *special* act, since it applies practically only to the Cincinnati Library. (2) Tax is levied on the county, not by county officials, but by trustees of the library. (3) Phrase "county library" does not appear in the bill.

Bill of the Brumback Library of Van Wert County. (1) Called a *general* act, since it applies to all Ohio's counties. (2) Tax levied on the county by county officials (commissioners). (3) Phrase "county library" does appear in the bill.

From the preceding facts we see that, strictly speaking, the Cincinnati act does not create a county library. It simply extends the privileges of the Cincinnati Library to Hamilton County. The fact is, the Cincinnati Library is more like the libraries in several of our larger cities, which have elaborate systems of branch libraries, than a county library in a county with a rural population, since the corporate limits of Cincinnati are almost coextensive with the lines of Hamilton County.

What Mr. Porter says regarding the Cincinnati Library having been put into operation first is all true. The Brumback Library had to be built after the passage of its act. The Cincinnati Library was already built. The only claim made by the Brumback Library of Van Wert County is that it was the first to inaugurate the county library movement.

E. I. ANTRIM.

Van Wert, Ohio, April 3, 1901.

THE first publication of the Bibliographical Society of Chicago is a chronological list of "Bibliographies of Bibliographies," edited by Mr. Aksel G. S. Josephson. The number of titles included is 156, and the list fills a neatly printed pamphlet of about forty pages. The title of this work is to be taken literally, for each entry deals, not with the bibliography of a subject, but with the bibliographies of that subject. It requires some effort to grasp this idea, but less than the effort that will be required, at some future time, to grasp the idea of a "Bibliography of Bibliographies of Bibliographies" with the work now before us as the pioneer production of its class. The earliest date of the present entries is 1654, but only eight of the whole number antedate the nineteenth century.

The New Books.

THE BEGINNINGS OF A FAMOUS CAREER.*

Professor Max Müller's autobiography is a fragment that takes us little beyond the threshold of his career, namely, into the early days at Oxford, and not out of the period during which Sanskrit was his sole pursuit. But it is an important fragment biographically, since it deals with a portion of the writer's life relatively little known, and shows how and why the current of his career and work first took the direction it did.

Friedrich Max Müller was born on Dec. 6, 1823, in the ducal town of Dessau in Central Germany. His father, Wilhelm Müller, librarian at Dessau, was one of the most popular poets of Germany — hardly one of the greatest, perhaps, though Heine ranked his lyrics second only to Goethe's, and we find that in the critical anthology of Echtermeyer sixteen pieces of his are given, which is a large quota relatively. At the age of thirty-three Wilhelm Müller died, leaving but scanty provision for his widow, "fabulously" so, his son says, when one considers that she had to bring up two children on it. But even aside from the stress of the *res angusta domi*, life seems to have been rather a sad affair for the fatherless little ones at the Müller home. For years it was a house of mourning, the widow nursing her grief with a pious if inconsiderate constancy that cast a pall over the lives of her children. Müller says:

"All I remember of my mother at that time was that she took her two children day after day to the beautiful *Gottesacker* (God's Acre), where she stood for hours at our father's grave, and sobbed and cried. It was a beautiful and restful place, covered with old acacia trees. The inscription over the gateway was one of my earliest puzzles: *Tod ist nicht Tod, ist nur Veredlung menschlicher Natur* (Death is not death, 'tis but the ennobling of man's nature). . . . When my mother said she wished to die, and to be with our father, I feel sure that my sister and I were only anxious that she should take us with her, for there were few golden chains that bound us as yet to this life."

Passing by the author's pleasant chapter on Dessau life and manners, over which the reviewer is tempted to linger, we find that at twelve he was sent to the famous Nicolai-Schule at Leipzig. The school was then under Dr. Nobbe (known in England through his edition of Cicero), and it had an excellent staff of masters, among them Palm, Forbiger, and

Funkhänel, sound classical scholars all, and men of more than national reputation. Classical studies were naturally given the precedence at the Nicolai-Schule, all else, modern languages, mathematics, physics, etc., having comparatively a poor chance of it. While the author, as he says, "liked his classics," and went as in duty bound into the stock raptures "about Homer and Sophocles, about Horace and Cicero," he was nevertheless haunted by the suspicion that there was a tinge of cant in the praises lavished by the masters on the old authors at the expense of the new.

"The exaggeration in the panegyrics passed on everything Greek or Latin dates from the classical scholars of the Middle Ages, who knew nothing that could be compared to the classics, and who were loud in praising what they possessed the monopoly of selling. Successive generations of scholars followed suit, so that even in our time it seemed high treason to compare Goethe with Horace, or Schiller with Sophocles."

In 1841 the author left the Nicolai-Schule, and soon after passed his examination for admission to Leipzig University. He had determined to study philology, chiefly Greek and Latin; but, delighted as he was with such guides and teachers as Professors Hermann and Haupt, he found little in the chiefly critical work assigned him to rouse his enthusiasm. Everything, he felt, had already been done, and there was no virgin soil left on which to try one's own spade. So, dissatisfied with what seemed a mere chewing of the cud in Greek and Latin, he betook himself to systematic philosophy, joining the philosophical societies of Weisse, Drobisch, and Lotze. For a time he dreamed of becoming a philosopher, and it was while indulging in this dream that he began to feel that he must know something special, something that no other philosopher knew; and thus his thoughts gradually turned to Sanskrit as to a key to the possible infinite riches of systems yet little known to the thinkers of the West. He had read the explanatory and somewhat fanciful books on the speech and philosophy of India by Schlegel and Windischmann, and these, he says, "had left on me, as they did on many, that feeling which the digger who prospects for minerals is said to have, that there must be gold beneath the surface, if people would only dig." The needed impulse to the latent inclination came with the founding at Leipzig of the new professorship of Sanskrit, which was given to Professor Brockhaus. Max Müller then determined to see what there was to be learnt in Sanskrit, and to gratify, he admits, his desire to study

* MY AUTOBIOGRAPHY: A FRAGMENT. By the Rt. Hon. Professor F. Max Müller, K.M. With portraits. New York: Charles Scribner's Sons.

something which his friends and fellow-students did not know. Calling upon Brockhaus he found that there were then but two students besides himself who cared to attend the new lectures, for the prejudice against Sanskrit was still strong among classical scholars, although among those who stood up for it were men like von Humboldt and the two von Schlegels. The author confesses that the champions of the new learning gave vent in their first enthusiasm to many exaggerated opinions.

"Sanskrit was represented as the mother of all languages, instead of being the elder sister of the Aryan family. The beginning of all language, of all thought, of all religion, was traced back to India, and when Greek scholars were told that Zeus existed in the Veda under the name of Dyaus there was a great flutter in the dovecotes of classical scholarship. Many of these enthusiastic utterances had afterwards to be toned down."

The author's zeal for his new studies met with small encouragement at Leipzig, and he had to be chary of his supposed Sanskritist heresies in the seminary of Gottfried Hermann, or in the Latin society of Haupt — in the latter particularly, for Hermann saw there was a new light and refused to obstruct it. In him learning begot a liberality that is not always its offspring. Hermann saw that the verbal coincidences between Greek and Sanskrit could not be casual, and made generous concessions to the new learning. He did not discourage Müller (as his colleagues probably did) when he determined in his third year at Leipzig to go to Berlin to hear Bopp.

After some nine months at Berlin the author went to Paris, and his stay there, from March, 1845, to June, 1846, proved a useful intermezzo as well as a main factor in determining his future career. His object in going to Paris was of course largely to hear Burnouf, then lecturing to a select class at the Collège de France on Indian philosophy and religion. Burnouf, a charming man and a fine specimen of the real French savant, encouraged the young German scholar in every way, lent him his own Vedic MSS. to copy (when the great edition of the Rig-veda was, at Burnouf's instance, really begun), guided him to the MSS. at the Bibliothèque Royale, and, what was then of no small moment, cheered his drooping spirits at times when the patent difficulty of finding a publisher for his huge and commercially unpromising forthcoming work loomed large and disheartening. "The commentary must be published, depend upon it, and it will be," said the cheery Frenchman, and so the drudgery of copying and collating went on.

Ordinary copying is dreary work, but copying Sanskrit for hours at a stretch from manuscript, was deadly. Mistakes were inevitable under the usual process of transcribing, so a new one had to be invented.

"This new process," says the author, "I discovered by using transparent paper, and thus tracing every letter. I had some excellent *papier végétal* made for me, and, instead of copying, traced the whole Sanskrit MS."

As the work progressed the question of a publisher tended to become the engrossing one. An effort by Humboldt to secure the aid of the King of Prussia in the enterprise came to nought, as did a rather vague and impracticable offer from St. Petersburg, which Burnouf advised the author not to accept. The solution of the problem was brought about in a rather fortuitous way during a visit of Müller to England. He had long felt the necessity of making a trip to London in order to copy and collate some MSS. which were in the Library of the East India Company, but had lacked funds for the journey. In June, 1846, he was enabled to start, and on arriving at London he at once began work in the Company's library in Leadenhall Street. He had been employed there for nearly a month when it occurred to him that he ought to call upon the Prussian Minister, Baron Bunsen. The visit proved the turning-point of his life. He found in the Baron a friend, a social sponsor, and, what was practically most important, a fellow-Sanskritist who as a young man had proposed to himself as the work of his life the very task upon which he, Müller, was engaged, namely, the *editio princeps* of the Rig-veda. Drifting into diplomacy, the Baron had given up his early design; but he at once warmly entered into Müller's project, and his interest happily took a practical turn. He saw that the East India Company was the proper body to publish the work. It was of course no easy task to get the Board of Directors — all keen and practical men of business — to authorize the printing, at great expense, in six volumes quarto of a thousand pages each, of an old book that none of them could understand, and many of them had never even heard of. But Bunsen's name was a power in England, and his efforts were ably seconded by Professor Wilson, the Librarian of the Company; so that it was at last settled that the East India Company was to bear the cost of the printing of the Veda, and to defray the editor's expenses while the work was preparing for the press. The financial difficulty thus settled, the rest

was comparatively plain sailing for Müller.

It was decided that the Rig-veda should be printed at Oxford, and thither the editor concluded to migrate. His first visit there had filled him with enthusiasm for the beautiful old town, where, as he says, "even the undergraduates, dressed in their mediæval academic costume, looked to me very grand, and so different from the German students at Leipzig or still more at Jena, walking about the streets in pink cotton trousers and dressing-gowns." It is pleasant to note that Müller was deeply impressed with the "real friendliness" shown him, an unknown German scholar, at Oxford; but the idea of settling permanently at that "academic paradise" did not for some time occur to him.

"I was there to print my Rig-veda and work at the Bodleian; that I should in a few years be an M.A. of Christ Church, a Fellow of the most exclusive of colleges, nay, a married Fellow—a being not even invented then—and a professor of the University, never entered into my wildest dreams."

Reminiscences, in the vein of the author's pleasant volumes on "Auld Lang Syne," of Oxford and Oxonians in early days, form the staple of the two closing chapters of the Autobiography. Among the early friends at Oxford of whom mention is made is Matthew Arnold. Says the author:

"It strikes one that while he was at Oxford, few people only detected in Arnold the poet or the man of remarkable genius. . . . Then suddenly came the time when he returned to Oxford as the poet, as the professor of poetry, nay, afterwards as the philosopher also, placed high by public opinion among the living worthies of England. What was sometimes against him was his want of seriousness. A laugh from his hearers or readers seemed to be more valued by him than their serious opposition, or their convinced assent. He trusted, like others, to *persiflage*, and the result was that when he tried to be serious, people could not forget that he might at any time turn round and smile, and decline to be taken *au grand sérieux*."

The view of Matthew Arnold as an incurable *persifleur* seems to us a rather novel and not wholly sound one. To banter, indeed, he was sometimes given; and everyone knows how effectively he used to rally that peculiarly impervious and self-satisfied class of his countrymen devoted, he thought, mainly to chapels, business, tea-meetings, comfort, and the philosophy of Sir Daniel Gooch. But if it be true, as we suppose it is in a measure, that people declined to take Matthew Arnold quite seriously, was it not rather because the social remedies he preached seemed to them ludicrously disproportionate to the ills he proposed to cure? "One does not," says Danton,

"make revolutions with rose-water"; and so Mr. Arnold's faith in the saving efficacy of culture may well have seemed to sterner spirits, as he admitted, "a religion proposing parmaceti, or some scented salve or other, as a cure for human miseries."

The editor of the Autobiography, Mr. W. G. Max Müller, has acquitted himself well in the plainly difficult task of putting in shape the fragments and jottings at his disposal. Much of the matter was written or dictated during the last weeks of the author's life, his desire being to leave as much as possible ready for publication. That the end came so soon no reader of this cheery record of the morning of a changeful and bustling, if studious, life will fail to regret.

E. G. J.

THE STORM AND STRESS IN THE BLACK WORLD.*

From the dark world beyond the Color-line come usually only faint murmurs to the world without—so faint that some deny altogether to this world, word and thought. But now and then there comes a wild discordant note, which sets men wondering not so much at the words said as at the pitch and passion of the cry.

So it is with Mr. Hannibal Thomas's "The American Negro." The voice of a Negro talking of Negroes has not yet ceased sounding unusual to our ears. The actual content of his message is of no great intrinsic importance; there is some history of the encyclopædic order, many general observations showing thought and reading, and passing evidence of eccentric originality and no little ability. But all this is of transient interest compared with the tone of the book: its cynical pessimism, virulent criticisms, vulgar plainness, and repeated and glaring self-contradictions. The reader instinctively feels that the book means more than it says.

And so it does. Mr. Thomas's book is a sinister symptom—a growth and development under American conditions of life which illustrates peculiarly the anomalous position of black men, and the terrific stress under which they struggle. And the struggle and fight of human beings against hard conditions of life always tends to develop the criminal or the hypocrite, the cynic or the radical. Wherever among a hard-pressed people these types begin to appear, it is the visible sign of a bur-

*THE AMERICAN NEGRO, What he Was, What he Is, and What he May Become. A Critical and Practical Discussion. By William Hannibal Thomas. New York: Macmillan Co.

den that is threatening to overtax their strength, and the foreshadowing of the age of revolt.

The American Negro is still as a race too hopeful of his future, and able to point out too many undeniable evidences of progress, to harbor as yet any well defined thoughts of spiritual or physical revolt. And yet among the incompetent, the impatient, and the disappointed — among those black men who already in the severe struggle for existence have fallen by the wayside, the sinister types that war with society are beginning to appear: the ignorant contemner of law and order, and the sly deceiver; and the better trained man who has lost faith either in the coming of the Good or in the Good itself.

Mr. Thomas is peculiarly the type of the Negro cynic. He may speak of virtue, and interlard a few general phrases of goodness and hope, but they are lost in his general despair, they have a hollow, unreal sound beside the rest of his words. At bottom his book is without faith or ideal. He is one of those embodied disappointments of Reconstruction times; one who went South to show the World and the Negro how to do everything in a day, and succeeded only in shattering his ideals, and becoming embittered and dissatisfied with men. Wandering from place to place and from occupation to occupation, he finally settled in Boston, where in 1890 he published a pamphlet* which now, re-written, appears as "The American Negro." This pamphlet fell unnoticed from the press, and the inner strivings of the Negro people soon lost him what influence he had possessed among them.

The new spiritual longings of the Negro, and the outreaching for real progress, has developed in the last decade a higher type of race leadership than formerly, and ousted many of the demagogues and rascals. A new race literature of promise has appeared, and a race consciousness such as the modern world has never before seen among black folk. These results have been bitterly resented by many men, and it seems to be this resentment that has caused Mr. Thomas's pamphlet of 1890 to be re-written for the book of 1901. The pamphlet was a defense of the Negro, with severe criticisms on the whites, and laid down the thesis that land owning and education — both industrial and higher — would solve the Negro problems. In the re-writing the criti-

cisms on the whites were toned down, and then with a sort of cool ferocity, without pity or restraint, there was added a denunciation of the Negro in America unparalleled in vindictiveness and exaggeration. The result is naturally a contradictory book, for alongside the new anathemas lie the old schemes for amelioration and grounds for hope. Many passages illustrate this, but perhaps two will suffice:

THOMAS IN 1890:

"I venture the opinion that of those who descant so glibly on Negro inferiority, not one has an accurate knowledge of facts on the social side of his life. . . . I take it upon myself, therefore, to say that a considerate investigation through personal contact will disclose as much of the sacredness of living, as scrupulous regard for truth and virginal honor, as keen an appreciation, and as much of the practice of Christian integrity, with as intimate a familiarity with the best literature and the highest forms of civilization, whenever opportunity permits, as characterizes the more pretentious white race" (pp. 7, 8).

"Therefore it may be frankly and fearlessly said that the Negro when honestly measured through the amenities of social contact, either in the industrial department or intellectual field, dispels much of the false knowledge with which an unreasoning prejudice has invested him. . . . Studied in the light of his past, I think it will be found that he has no greater virtues nor grosser vices than are common to other races of mankind, and like them in manhood true and good, intelligent and upright" (pp. 8, 9).

It is, of course, conceivable that a man should utterly change his opinions in ten years; but when opinions formed after twenty-five years of close contact with actual conditions are radically altered after ten years' absence from those conditions, the later testimony is certainly less valuable than the earlier. And when, too, this conversion is marred by so evident bitterness and recklessness, and when one remembers that the writer himself is a Negro, born of a Negro mother, then his book can only be explained as a rare exhibition of that contempt for themselves which some Negroes still hold as a heritage of the past.

Before such an attack as this, nine millions

THOMAS IN 1901:

"In fact I doubt if any white person lives who has an adequate comprehension of Negro characteristics, notwithstanding the many who descant so glibly on the present and future of the freed people" (p. xix.).

"Soberly speaking, Negro nature is so craven and sensuous in every fibre of its being that a Negro manhood with decent respect for chaste womanhood does not exist" (p. 180).

"Fully 90 per cent. of the Negro women of America [are] lascivious by instinct, and in bondage to physical pleasure. . . . The social degradation of our freed women is without a parallel in modern civilization" (p. 195).

" . . . We may take the word virtue, whose exact significance no Negro comprehends — who fails therefore to engraft its import into the fibre of his being. . . . The same is true of the words like truth, honor, and integrity. These are meaningless expressions, and because the Negro cannot connect words with ideas and ideas with realities, he lies with avidious readiness without undergoing the slightest remorse, and often without any apparent sense of prevarication" (p. 118).

* "Land and Education: A Critical and Practical Discussion of the Mental and Physical Needs of the Freedmen." By William Hannibal Thomas. Boston, 1890.

of human beings stand helpless. The swift defense which social groups have ever exercised against the malignor is not theirs to wield. They cannot edit the things said about them as can other races and people. But it is possible for the most discredited of their race to gain now and then by singular accident and the exigencies of the book market, respectful hearing and wide advertisement. One discouraging cause of this, is the more or less unconscious Wish for the Worst in regard to the Negro, to satisfy the logic of his anomalous situation. If the Negro will kindly go to the devil and make haste about it, then the American conscience can justify three centuries of shameful history; and hence the subdued enthusiasm which greets a sensational article or book that proves all Negroes worthless.

All men know that the American Negro is ignorant and poor, with criminal and immoral tendencies. And some of us know why. Nevertheless the Negroes are not as ignorant as the Russians, nor as poor as the Irish, nor as criminal as the English and French workingmen, nor sexually as incontinent as the Italians. If there is hope for Europe there is abundant hope for the Negro. And if there is hope, then in the name of decency let the American people refuse to use their best agencies for publicity in distributing exaggerations and misrepresentations such as "The American Negro."

W. E. BURGHARDT DU BOIS.

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FACT AND FABLE IN PSYCHOLOGY.*

The optimistic scientist is wont to regard Occultism as a kind of feeble intellectual parasite, unfit to cope with the strenuous conditions of modern life and consequently doomed to speedy extinction. To the dispassionate observer, however, certain contemporary tendencies suggest in the surviving species of the occult a tenacity of life, which threatens a serious postponement of the scientific millennium. One certainly cannot view such psychic epidemics, as the spread of Spiritualism during the years 1848-50, and the wave of Christian Science and Faith Healing in the present decade, without discerning that for large portions of even the educated public, to say nothing of the intellectually submerged tenth, both the spirit and the letter of exact science are closed

books. It is, therefore, a matter of no small importance to clear up the precise nature of the quarrel which science has with these movements, and to locate, if possible, the boundary line between knowledge and superstition, between science and mysticism. Professor Jastrow's "Fact and Fable in Psychology," which furnishes our text, is an admirable brief for the scientific side of this case.

The general charge which science brings against Occultism, is that of ignorant contempt for the majesty of natural law. The cruder forms of Occultism, exemplified by some of the ebullitions of theosophists, are chiefly notable as evidences of colossal insensibility to fact. They have no more bearing on the real development of intelligence than have the delusional theories of the insane. The real controversy is with a much more masterful adversary.

There is a considerable group of highly cultivated men, among them some conspicuous scientists, for whom scientific orthodoxy is tested not more by assent to the finality of such laws as science has already formulated, than by the maintenance of a catholic and open-minded attitude toward fresh knowledge, however revolutionary, in whose light the older principles may be newly interpreted. These men are the bitter enemies of intolerant dogmatism, whether it pose as science or as religion, and they insist that science is nowadays guilty of intolerable bigotry in its refusal to countenance well-attested facts, simply because they are seemingly irreconcilable with accepted physical principles.

Clearly the outcome of this protestant reactionary attitude of mind will depend altogether on the sobriety with which it is employed. Such a position may lead simply to an enlargement of knowledge concerning the interrelations of different forces in the universe. But it is only a step to a totally different consequence, in the shape of a practical abandonment of belief in the inviolability of demonstrated uniformities in nature. Undoubtedly the rain descends upon the just and the unjust without regard to ethical decency, and no one's faith is thereby disturbed. But if spirits can lift tables and hold them suspended in the air, in spite of the operation of gravity, then knowledge is at an end, the whole fabric of science deliquesces into a mere logomachy, human conduct degenerates into a gambling upon chance, and man himself becomes the plaything of every eddy that may happen to roil the waters of his ignorance.

* FACT AND FABLE IN PSYCHOLOGY. By Joseph Jastrow. Boston: Houghton, Mifflin & Co.

No amount of juggling with the ancient theological device for explaining the miraculous will, the scientist insists, do away with this dilemma. If, in such a case as that of our illustration, one speaks of the operation of a higher law, which somehow transcends temporarily the law of gravity, one of two things is meant: either some force other than gravity, say magnetism, has momentarily obscured the apparent operation of gravity — and this is wholly conformable to the strictest conception of immutability in natural law, — or gravity is not an invariable principle displayed in the relations of masses to one another. The latter alternative, if true, annihilates science.

Naturally the advocates of liberalism in this controversy would resent the name Occultism as applied to them. They are nothing, if not defenders of the idea of law. They contend, however, for the whole law, and protest against identifying with this whole the trivial segment which physical science, with its mechanical conceptions, has thus far succeeded in deciphering. But in actual practice much of their procedure becomes indistinguishable from that of the genuine occultist, because they are ready to recognize causes unknown to science (*e. g.*, telepathy) in explanation of phenomena which scientists regard as partially spurious, and in the remaining instances as entirely explicable upon the basis of accepted principles. In almost every instance the real controversy will be found to reduce itself to the question of whether the operations of physical forces are ever modified or suspended by non-physical agencies. This issue is raised in connection with spiritualism, mesmerism, Christian Science, necromancy, telepathy, clairvoyance, etc. Did the liberalists mean by their agencies (as, for instance, telepathy) simply some hitherto unidentified physical process, such as the Roentgen ray, the present dispute would never have arisen. Unfortunately, so far as concerns the preservation of the peace, this is not the case with most of them. To compromise with this mood is, the scientist maintains, to barter the birthright of one's rationality for the pottage of lunacy.

Probably no one in America has done more than Professor Jastrow to disarm the common forms of Occultism of their more pernicious consequences. He has made himself widely known as a lucid and vigorous essayist, whose forceful expositions of the conservative scientific attitude on such subjects as we have been discussing have won him a well-merited repute.

In his present volume he has gathered together eleven of his previously published papers, submitting them to a careful revision, which in one or two instances amounts to a re-writing. The articulation of the several members of the series is much more successful than commonly occurs in books made up in this fashion.

An admirable essay on the Modern Occult, canvassing theosophy, Christian Science, etc., stands first in the series and sounds the keynote of the whole book. This is followed by a somewhat drastic criticism of the Society for Psychical Research, and a depreciatory estimate of the results and future possibilities of such work. Mr. Jastrow gives the devil his due in acknowledging the accumulation by this organization of much valuable psychological material, but the balance sheet still shows, in his opinion, a heavy deficit by reason of the damage done by the Society to the psychologist's scientific reputation. An examination of mental telegraphy, issuing in a conclusion of its probably fictitious character, is fittingly followed by a description of the psychology of deception, as illustrated by the conjurer and the ordinary medium. An essay upon involuntary muscular movements, including a discussion of muscle-reading, is closely connected in subject matter with the last mentioned papers, although given a later position in the volume. Spiritualism and hypnotism each receive scholarly treatment, partly historical and partly analytical. An entertaining paper on mental prepossession is in many ways intimately connected with the second of these topics. The dreams of the blind are ably discussed, although the subject seems a trifle aside from the main stream of the essays. Probably the least important of the chapters is upon the mind's eye, under which title the familiarities of the psychological texts upon perception and illusion are briefly set forth. An extremely able paper upon argument from analogy furnishes in a sense the logical fulcrum of the whole volume and completes the list of essays.

Taken in its entirety, Mr. Jastrow's argument consists in showing how strange and baffling phenomena, for whose explanation supernatural causes have been invoked, have one after another been reduced to cases of intelligible and often familiar occurrences distorted by mal-observation and defective reasoning. It is of course impossible in any brief *résumé* to convey a just impression of the cumulative force of an argument of this type,

when applied successively to the several groups of phenomena which have afforded occasion for the majority of supernaturalistic hypotheses. Suffice it to say, the achievement is thoroughly skilful, and Mr. Jastrow's book may be safely prescribed in large doses for all cases of incipient occultism. The moral, as well as the intellectual, advantages of scientific conservatism are made abundantly evident. But to the end, temperamental rather than purely logical considerations will doubtless determine the attitude toward these problems of many presumably intelligent persons. There are, moreover, profounder forms of mysticism than any of these with which Mr. Jastrow has chosen to deal. They contain, however, no serious menace to science, and their omission is accordingly justifiable.

JAMES ROWLAND ANGELL.

CHAPTERS FROM ILLINOIS HISTORY.*

In no line of historical writing has there been such marked advancement in recent years as in "state" histories. Formerly the term meant a series of reminiscences of early comers in which tradition, anecdote, and a thousand trifling details occupied the place of leading facts, logical development, and scholarly deductions. Or it meant a "guide for emigrants," giving a kind of encyclopædic summary, which grew into a subscription book, with a number of plates of important personages at so much per plate.

Only too rarely has the scholarly business man had the zeal to turn aside and enter a field which has no special attraction for the professional historical writer. Such a man was the late Edward G. Mason, for some time President of the Chicago Historical Society, and to whom that institution owes much of its present flourishing condition. Although only an adopted citizen of Illinois, having been born in Connecticut and educated at Yale, he entered upon a special study of the early days in the Illinois country with a zest and a training which made him an authority upon that topic. His enthusiasm has placed in the Chicago Historical Society many priceless records which would otherwise have gone the primrose way of their fellows to destruction.

It was the purpose of Mr. Mason to write a scholarly history of Illinois—one which should go to original sources for material, should be

readable, and which should eliminate entirely the commercial phases of the subscription history. This high purpose was cut short by his untimely death, and finds but a sad kind of fulfillment in the present posthumous work entitled "Chapters from Illinois History."

One of the shorter chapters, "Illinois in the Eighteenth Century," consists of a description of the beginnings of American rule in Illinois under Colonel John Todd, who became Virginia governor after the conquest by George Rogers Clark. A second sketch is an excellent description of a personal visit to old Fort Chartres near the Mississippi below St. Louis, in which the ruins are rebuilt in the author's fancy and re-peopled by Makarty, Renault, and the early French. The chapter on "The March of the Spanish Across Illinois" is a plausible argument that this expedition from Spanish St. Louis in 1781, against the English at St. Joseph, was intended to aid in the Spanish claim to the country east of the Mississippi when negotiations to close the Revolutionary War should be entered upon. Two lesser chapters, "Illinois in the Revolution" and "The Chicago Massacre" (of 1812), are sufficiently described in their titles.

Two of the five chapters named above were previously printed, and the whole would no doubt have been incorporated in the finished work. They are fragmentary. But the first "chapter" of the book, "The Land of the Illinois," is of sufficient length to manifest the literary style, the thoroughness of detail, and the balance of topics, which would have characterized the whole had the original plan been carried out.

Mr. Mason begins with the reference by Champlain on his map to "a nation where there is a quantity of buffalo," as indicating the land of the Illinois Indians. Thence the story is carried forward through Marquette, who the author thinks receives the credit naturally belonging to Jolliet; through the heroic achievements of LaSalle and Tonty, to the death of the former. The recital closes abruptly with the reappointment of Frontenac as governor of Canada in 1689.

The sudden death of the author in his prime has a sad parallel in this sudden termination of the story in the height of its excellence. The enthusiasm of Mr. Mason over the stirring deeds of LaSalle and his great lieutenant is evident in every line. He leaves Tonty, governor of his lofty Fort St. Louis, looking down the valley of the Illinois, awaiting the return

*CHAPTERS FROM ILLINOIS HISTORY. By Edward G. Mason. With portrait. Chicago: Herbert S. Stone & Co.

of his captain who lies in the far south, stricken down by a treacherous hand.

Of course Mr. Mason had to depend upon the "Relations" of the Jesuits for his information, but he has supplemented them whenever possible. His array of references is at first startling, and then begets confidence. Where authorities differ, he has weighed the arguments with the training of the lawyer. The style is plain but the composition faultless. The purpose evidently is to convey the meaning to the reader with a view to the "economy of attention." Of the many writings upon Illinois history, it is probably safe to say that none is so scholarly, so careful, and so trustworthy as these "chapters" from the pen of Mr. Mason.

EDWIN E. SPARKS.

BUDDHISM, TRUE AND FALSE.*

Suppose that in this day and age of the world a "life of Jesus" should be written, purporting to be a veritable history, and based on the so-called Apocryphal Gospels and similar authorities. Suppose, further, that the latter part of this "life" should be taken up with an argument, buttressed by citations, to prove that Mohammedanism was really a complete plagiarism of Christianity. Of equal scientific value and of a similar type of content is Mr. Arthur Lillie's "Buddha and Buddhism," a new volume in the series of "The World's Epoch Makers." What is presented as a "life" of Buddha is taken largely, without hint of the character of the sources, from the highly poetical, fanciful, and legendary stories about Buddha contained in the late northern literature. The story is told for the most part in a series of independent paragraphs whose primary aim is to show how similar to incidents in the life of Jesus are certain events in Buddha's career. Ever and anon such statements appear as this: "There is scarcely a doubt now with scholars that the early Christians borrowed the solution of earth's mighty problem from India" (p. 20). One entire chapter is given to the argument that the Essenes were Buddhists and

that Jesus was an Essene. The mode of argument is illustrated by the following remarks: "Historical questions are sometimes made more clear by being treated broadly. Let us first deal with this from the impersonal side, leaving out altogether the alleged words and deeds of Christ, Paul, etc." (p. 159). In other words, Mr. Lillie instead of giving a clear and scientific narrative of what is really known about Buddha, and stating frankly the character and value of his authorities early and late — a piece of work much to be desired, — has produced a polemic maintaining that Christianity, posing as the religion of Jesus, is really a wholesale plagiarism from Buddhism. The book is no more than a rehash of the author's previous writings on the same subject, and is of like importance.

A strange coincidence has brought together in the same year this amorphous book of Mr. Lillie, and a treatise on the same subject by Dr. C. F. Aiken, in which the desirable and serviceable about Buddha and his system have been said with clearness, accuracy, and sobriety. The title is badly chosen, and will frighten off the very persons who would profit most by reading the book. The treatment is in three parts, first, a discussion of the relation of Buddhism to the antecedent Brahmanism; second, the presentation of the system itself in its historical development, containing a chapter on Buddha's life from the earliest and most trustworthy sources; third, an examination of the alleged relations of Buddhism with Christianity. In view of the unfounded assertions on this last topic in Mr. Lillie's work, the third part makes very interesting and profitable reading. The author takes up with painstaking thoroughness and unwearied pursuit of details the various and devious allegations of the school to which Mr. Lillie belongs, with the result — anticipated, indeed, but none the less satisfactory — that these writers are convicted of misrepresentations, garbled quotations, anachronisms, and "fictions" (to use Mr. Aiken's mild term). It is almost incredible that writers claiming to be scientific scholars could be guilty of such charges, but ample proof is given in the course of this critical and unsparing examination. The argument amounts to a demonstration. Dr. Aiken has rendered a service to Christianity, but, beyond that, he has made a notable contribution to the cause of sound learning and scientific truth. He has added, besides, a valuable bibliography of Buddhist texts and modern treatises.

* *BUDDHA AND BUDDHISM*. By Arthur Lillie. New York: Charles Scribner's Sons.

THE DHAMMA OF GOTAMA, the Buddha, and the Gospel of Jesus the Christ. A Critical Inquiry into the alleged Relations of Buddhism with Primitive Christianity. By Charles Francis Aiken, S.T.D. Boston: Marlier & Co., Ltd.

ACVAGHOSHA'S DISCOURSE ON THE AWAKENING OF FAITH IN THE MAHAYANA. Translated for the first time from the Chinese version, by Teitaro Suzuki. Chicago: The Open Court Publishing Co.

The "Discourse on the Awakening of Faith in the Mahayana" is a pretty stiff bit of metaphysics which reflects credit alike on the author and the translator. It illustrates the keenness of thinking characteristic of the best Buddhist treatises. The style is repetitious and dreary. The faith which is inculcated rests upon knowledge of a very complicated and subtle system of philosophy. The translator has put every student of Buddhism into his debt by making this work available and annotating it with such care and intelligence. Mahayana texts have not received anything like the attention they deserve, and it is to be hoped that Mr. Teitaro Suzuki will continue his labors in this field.

GEORGE S. GOODSPEED.

RECENT FICTION.*

An interesting experiment is being tried by one of the most important of our publishing houses. It takes the form of a series of twelve novels, to be published at monthly intervals, each of the twelve dealing with some local condition or phase of contemporary life. These novels are to be the work of new or comparatively unknown writers, and as we do not understand that the entire series has yet been provided for, the announcement should serve as a stimulus to ambitious young writers all over the country. Two volumes in this series have already appeared, and we have read them both with exceptional interest. The first of the two, "Eastover Court House" by name, is the joint work of Mr. Henry Burnham Boone and Mr. Kenneth Brown. The scene is in rural Virginia, and the action takes place during very recent years. We should be unable to assign a definite date to the story were it not for the appearance of the Philippine war in the closing chapters, for the general conditions depicted are such as have been characteristic of Virginia at almost any time since the close of the Civil War. The work is decidedly amateurish, and to point out numerous defects would be a very easy task. The hero, in particular, is extremely disappointing, being both weak and

mean. We learn at the very start that he is saving up his money with great care, and we at once scent a mystery—some heroic resolve or secret obligation. When we learn in the end that he has been actuated by no higher motive than ordinary parsimony, it is difficult to repress a feeling of disgust that any sympathy should have been wasted upon him. We must also say that there is a great deal too much horse talk in the book. Horses are interesting to Virginians, no doubt, but not quite to the point thus indicated. The story is valuable as a study of manners rather than for any analysis of character, or any development of plot, to be found within its pages.

The second volume in this series is "The Sentimentalists," by Mr. Arthur Stanwood Pier. We have met Mr. Pier once before—in a delightfully humorous sketch of the Harvard Summer School—and we open his new book prepared to be pleased. The scene is Boston, varied by excursions into Missouri, and the complications of a stock-broking promotion make it possible to bring two localities so diverse, both physically and morally, into the scheme of a single novel. The greater part of the interest is Bostonian, although by far the best chapters in the book are those which describe the conflict between the opposing forces of corruption in the legislature of the Western State. These chapters are depressing reading, but the brutal truth that they embody is of a sort only too familiar to students of our political life. The writer of this story is likely to be *persona non grata* in Missouri, and hardly less so in Boston, which he calls "the city of lowest vitality and least significance in the country." Mr. Pier has not proved successful in the delineation of any of his characters; the very title of the story warns us that it is concerned rather with superficial traits than with deep-seated qualities. For at least the first half of the book, our constant thought was that we had rarely met with so marked a talent for dealing with the surface of character combined with so absolute an inability to penetrate into its depths. The later chapters forced some modification of this judgment, which must, however, stand as the essential thing to be said about the novel. Weak and unsatisfactory as he is, there is some slight vitality to the hero, but we can find little or no vitality in any other of the creatures of his fancy. The most carefully studied figure of all—that of the hero's mother—is a complete failure from the artistic point of view. She interests us exceedingly, but we never for a moment take her seriously, or find ourselves thinking of her as of a really possible human being.

For a third time Madame "Sara Grand" comes to us with a novel which is essentially a study of the *enfant terrible*. Her first success was gained with the story of those "heavenly twins" whose pranks and audacities held the reader breathless through many hundreds of pages. In her second important book Beth remained interesting only as long as she remained a child; when she grew up

*EASTOVER COURT HOUSE. By Henry Burnham Boone and Kenneth Brown. New York: Harper & Brothers.

THE SENTIMENTALISTS. By Arthur Stanwood Pier. New York: Harper & Brothers.

BARS THE IMPOSSIBLE. By Sarah Grand. New York: Harper & Brothers.

THE VISITS OF ELIZABETH. By Elinor Glyn. New York: John Lane.

THE CONSCIENCE OF CORALIE. By F. Frankfort Moore. Chicago: Herbert S. Stone & Co.

THE DUKE. By J. Storer Clouston. New York: Longmans, Green, & Co.

THE MANTLE OF ELIJAH. A Novel. By I. Zangwill. New York: Harper & Brothers.

NUDE SOULS. A Novel. By Benjamin Swift. Chicago: Herbert S. Stone & Co.

and developed "views," she became exceedingly tiresome. Now we have, in "Babs the Impossible," another portrait of precocious childhood, and we are beginning to wish that the type presented might prove as impossible in fiction as it is in fact. There is, however, no denying interest of the kittenish Babs, although it is an interest that palls after a time. Since Babs remains a child to the end of the chapter, she cannot be given "views," like the grown-up Beth, but "views" there must be in any book by this strenuous champion of her wronged sex, and for the purpose of presenting them a "new woman" makes an unexpected and quite uncalled-for appearance near the close, and has her say with much emphasis. She has not the remotest connection with the story, but that does not greatly matter, for it is almost equally true of the other figures that are introduced for our diversion. The story is absolutely without structure, coherence, or probability; it amuses by virtue of Babs, her sayings and escapades, and also to a certain extent by the schemes of the mountebank Jellybond, whose *boniment* is cleverly done, and who comes next after Babs in the order of importance among the figures presented.

Still another study of the *enfant terrible* is offered us by Miss Elinor Glyn's "The Visits of Elizabeth." Here there is much less of narrative, and correspondingly more of art, than "Sarah Grand" has to give us. When we look at the frontispiece portrait of Elizabeth, we cannot help thinking that she will do well indeed if she can live up to its charm. On the whole, we should say that she does. She is a young English girl of sixteen or thereabouts, who has a good many relatives in both England and France. She makes a round of visits to these relatives, and writes home to her mother about them all. Her writing is absolutely *naïve*, and therein lies the delightful quality of the book. "Gyp" in English — this is what the reader says to himself when he has read two or three chapters, for Elizabeth is very much such a girl as Chiffon, for example. She occasionally writes things in her innocence that have a very deep meaning, as the alert reader will soon realize, and on one occasion her audacity, or rather that of the author, is so startling that the reader holds his breath. The hour that this book requires may not be productive of edification, but no reader will be likely to think it misspent.

Mr. Zangwill's new novel, comparable in volume with "The Master," exhibits both the faults and the merits that were found to be characteristic of that work. It is perhaps somewhat less turgid and loose-jointed, but suffers even more severely from the constraint of a forced brilliancy, and a certain hardness of temper, verging upon cynicism, that puts a damper upon our sympathies when the author is most intent upon enlisting them. Mr. Zangwill will never produce a really fine novel until he conquers the inveterate purpose of being epigrammatic upon all occasions, and learns the art of

making his characters speak, at least occasionally, in the language that is used by ordinary mortals. This defect alone makes his figures unreal, and they are also so distorted in other respects that we can hardly be guilty of over-statement in calling them caricatures. This is a great pity, for there is excellent stuff in this novel, and its fundamental theme — a protest against the hypocrisy of modern politics — is one to interest all generous souls. The motives which lead our civilized nations to engage in schemes of conquest and the subjugation of unoffending peoples are dissected with merciless skill, and the cant phrases in which these schemes are defended are satirized with pitiless severity. Although the subject of the novel is English, the point of its moral is even sharper for Americans, since our newly-invented imperialism is purely wanton, whereas English imperialism is a historical inheritance which it would be difficult not to accept. In spite of the faults of his work, Mr. Zangwill preaches a powerful sermon upon this timely topic.

If the book just mentioned verges upon cynicism, the latest production of the writer known as "Benjamin Swift" steps far over the verge. Cynicism unrelieved, and a thoroughly unsympathetic and brutal envisagement of human character, is what we find in "Nude Souls," as we found these qualities in "The Tormentor" and "The Destroyer." The fascination of morbid psychology for this writer seems to be irresistible, and his pathological studies are unrelieved by any vestige of a belief that these are not, after all, normal types of humanity. The fascination of his books is undeniable; they have high distinction of style, and they exhibit a masterly delineation of the characters with which the imagination of the writer chooses to consort. But one would suppose from reading him that this is a world in which passion always gets the better of reason, and in which the brute part of human nature remains unsubdued by all the ethical agencies of civilization. This were to despair of mankind indeed, and we must indignantly refuse to take so base a view of humanity. But we must also bear witness to the fascination possessed by such a book as "Nude Souls," and it needs all our resolution to escape from its baleful spell.

"The Conscience of Coralie," by Mr. F. Frankfort Moore, is a novel which sins by forced cleverness almost as notably as do the books of Mr. Zangwill. The characters, almost without exception, are made to converse in a language that bears but a remote resemblance to ordinary speech. The effect is supposed to be humorous, the humor being chiefly characterized by its unexpected inversions of ordinary logic. Otherwise, the story is highly entertaining. It deals with the experiences in England and Ireland of an American heiress from Nokomis, Indiana. The author occasionally lets his love of burlesque get the better of his judgment, as in the scene which represents Coralie as describing "Carpenter G. Hanker" and other personalities of her native town, but in the main his figure of an

American girl is a serious study. She has a conscience which suggests Massachusetts rather than Indiana, and she takes England very seriously. After making a few startling discoveries, such as learning that Londoners do not habitually gaze with reverence upon Westminster Bridge because of Wordsworth's sonnet — that few of them, indeed, have ever heard of the sonnet — she sets herself the desperate task of trying to reconcile the idealism exemplified in English history and literature with the seeming indifference and even flippancy of its polite society. The chief instrument in her education is a socialist agitator, whose brummagem ideals she takes to be pure gold until they have been tested and exposed. There is also a touch of burlesque in the portrayal of this character, and we feel that the writer's view is too prejudiced to be fair. But when Coralie's eyes are at last opened, her judgment goes straight to the mark, and she finds that her instincts have been a safer guide than her intellect. In other words, she drops the socialist and marries the English gentleman whom in her heart she has loved all the time.

Mr. J. Storer Clouston's "The Duke" tells of the unexpected accession to rank and fortune of a young Colonial. He comes to London to enter into his inheritance, and society is agog to make his acquaintance. At this point there appears an old chum, an Irishman of the reckless and rollicking type, and the Duke impulsively decides to play a joke upon society. The Irishman is made to personate the Duke for a month, while the latter fills the post of private secretary to his Grace. The complications that result from this exchange of posts are set forth in a highly amusing way, and the hypocrisies of the fashionable world are satirized without mercy. When his term is up, the bogus Duke shows signs of a determination to hold on to his position — which might have proved extremely awkward for the secretary — but the Irishman has got himself into so bad a tangle, both socially and financially, that he sees no better way out than to "chuck the whole thing," and to disappear from view. Meanwhile, the real Duke has escaped all the designs of mothers with eligible daughters, and has found a woman after his own heart before his identity has been disclosed.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

A record of the private life of King Edward.

The burden of the lively and in its light way informing little book entitled "Private Life of King Edward VII." (Appleton) is that this potentate has been during his prolonged youth not only Prince of Wales but also prince of good fellows. Whether the type of men known as "good fellows" are commonly of the timber out of which good kings can be made, is a question; but Englishmen can at

least congratulate themselves on the fact that their new sovereign is a tactful and kindly man who is far too sensible and temperamentally easy-going to be likely to make trouble by attempting to rule as well as reign. His great personal popularity is perhaps the most promising sign now discernible on the horizon of British politics; and this valuable asset he has thus far shown no disposition to risk through a display of tendencies at which liberalism might take alarm. The book now before us is from the pen of "a member of the royal household," and its contents are of course in the main somewhat trivial. The Prince's private habits are gone into pretty minutely, and with a pious gusto on the part of the narrator that is amusing. Nothing that can be told is omitted, from the size of the Prince's hat to the quality of his churchmanship. Sartorial matters are dealt with in detail, and we are informed that his Royal Highness is a good shot, a great tricyclist, a tireless dancer, that he has patronized the sport of pigeon-flying, and, in an inspired moment, invented a cocktail. Life at Sandringham and at Marlborough House is pleasantly described, and chapters are devoted to the Prince's "set," his race-track exploits, his playgoing, his relations with the Church, with art, with letters, with Freemasonry, and what not. On the Prince's reputed peccadilloes a discreet silence is maintained, as it should be. On the whole, one gets the impression that the Prince of Wales has in general been a good deal of a trifier, and that the British nation may well be surprised if Edward VII. shows a disposition to take himself or his position very seriously, and it is not perhaps altogether desirable that he should do so, since the British constitution does not. The book contains several photographic plates, and its timeliness should ensure its popularity.

A sound and readable history of the French monarchy.

As is pretty well known among students of European history, the "Cambridge Historical Series" (Macmillan), edited by Prof. G. W. Prothero, is intended to sketch the history of Modern Europe, with that of its chief colonies and conquests, from about the end of the fifteenth century down to the present time. In pursuance of this plan, about a dozen volumes have thus far been issued at varying intervals; and when the series is completed it may well be doubted whether any equally satisfactory narrative exists within the same limits, — certainly not in English. The large and important field covered by the history of the French monarchy has been assigned to Mr. A. J. Grant, Professor of History in the Yorkshire College (Leeds), of Victoria University. When we reflect that his terminal dates were 1483 and 1789, we can only mildly wonder at his "original intention to compress the history of France between these dates within the compass of one volume that should not exceed four hundred pages." As a matter of fact the two volumes that he has given us are an admirable piece of compact philosophical narrative, marked by resolute adherence to the im-

mediate subject and rigid refusal of even legitimate digressions. Professor Grant's theme is the French Monarchy: his thesis, following in the steps of de Tocqueville and others, is "to show that the Revolution did not cause so complete a breach with the past as many of the actors in it imagined, and that the Absolute Monarchy, in spite of its dismal corruption under Louis XV. and its catastrophe under Louis XVI., rendered nevertheless great services to France, anticipating in many points the beneficent work of the Revolution, and in many others preparing the way for it." The old familiar ground is carefully traversed; the authorities seem to have been thoroughly compared and digested; and several events and personalities have been presented from a new point of view. For example, Calvin's character, and the importance of his doctrine as a force in the European religious struggle, are admirably summed up: "In spite of the injustice and cruelty of the Calvinistic discipline, Protestantism, without that discipline and all that flowed from it, would neither have won nor deserved the success that it achieved." Again, for many readers there will be an almost startling readjustment of values in accepting Professor Grant's epigram making Charles IX. really one of the victims of the St. Bartholomew massacre instead of its author. He, then, was not the worst of Catherine de' Medici's evil brood: that bad eminence is reserved by the author for his brother, Henry III. These are but glimpses at a book which is both sound history and good reading. The work is well bound and beautifully printed; to the slips noted in the *errata* may be added 1719 for 1519 (vol. i., p. 47).

The beginnings of modern industry and commerce.

Another volume in the "Cambridge Historical Series" is Professor W. Cunningham's "Western Civilization in its Economic Aspects (Medieval and Modern Times)." This is really the second volume of the work: the first, dealing with ancient times, appeared in 1898. The definite object of this essay, as outlined in the preface, is "to point out the remote and complicated causes in the past which have co-operated to mould industry and commerce into their present forms." In his division of the subject, Professor Cunningham recognizes "three great stages of progress, in man's knowledge of himself, and of his place and powers in the world; and each of these has had far-reaching effects on industrial and commercial life. Under the influence of Christian teaching, man attained to a new consciousness of duty; and we can trace the workings of these ideas in the institutions of Christendom as they are most noticeably seen in the age of St. Louis. Again, when the period of discovery came, man's conception of the earth and of the possibilities it contained were suddenly enlarged, and we find the influence of this new knowledge not only in the expansion of commerce but in the national economic policies, of which France under Louis XIV. affords a typical example. Lastly, with the

age of invention there was an increase in man's acquaintance with physical nature, combined with special opportunities for applying that knowledge practically; and Englishmen have taken the lead, not only as inventors but as pioneers in the work of diffusing the new industrial practices and organization throughout the world. During each of these three periods attention has been concentrated in turn on one of the requisites of production. In mediæval Christendom we find institutions for the regulation of labor; the phase of nationalist economic policy has been chiefly concerned with the development of land; while in recent times we see the remarkable results effected by the utilization of capital." It will be seen that this is a study of causes; which explains, for example, the great prominence assigned to the circumstances which have made England paramount at sea, and have given to the Anglo-Saxon race its wide-reaching commercial and industrial influence; while on the other hand the vigorous trading life of Italian cities in the Middle Ages, great and splendid as it was, is not regarded as very fruitful so far as after times were concerned. The whole of this second volume is even more profound and closely-wrought than the first; and has a special interest for Americans in the fact that it embodies the substance of lectures delivered by Professor Cunningham at Harvard University in 1899, a fact which the Englishman gracefully recalls by dedicating the volume to President Eliot.

A concise and simple book on music.

The numerous books published of late dealing with music and music culture have contributed somewhat toward raising the standard of musical criticism and discussion in this country; and the newly awakened interest in musical literature has created a demand for books especially adapted to the uses of the general reader. In "Masters of Music" (Dodd), Miss Anna Aliee Chapin has written a series of interesting sketches of famous composers. While not pretending to give an estimate of his position in the world of art, the author gives a brief account of the life and work of each great artist — with one exception. We do not find Verdi in the list. Verdi is now to be numbered among the great; and as a proof of the popularity of his music we have but to glance at any season's repertory at the Metropolitan, where his operas outnumber those of all except Wagner. Perhaps Miss Chapin feels that with Palestrina, Scarlatti, Marcello, Pergolesi, and Rossini, Italian music is sufficiently represented in her chronicle. The various sketches evince a thorough knowledge of the life of each artist; anecdote has been interspersed, though not too freely, with fact; and the list of his famous compositions which follows after the account of each artist is most desirable for reference. The author has had to face the difficulty which arises from the fact that writing of any sort about music is apt to seem to the casual reader very abstruse, and the

critical portions of the volume under consideration do not appeal particularly to students of music. The *raison d'être* of the book seems to be to supply a concise and simple work on music, with biographies of the composers and a characterization of their work.

*A study of
choral music
and composers.*

In "Choirs and Choral Music" (Scribners) Mr. Arthur Mees, formerly conductor of the Cincinnati May Festival chorus and present conductor of the New York Mendelssohn Glee Club, states that the two branches of musical study most neglected in this country are the study of unaccompanied choral music for mixed voices and the works of mediæval composers. His volume is primarily a history of choral music, and, at the same time, a critical study of composers of that department of music. In the preface the author states that his book is not a compendium for the professional, but a book for the amateur which will tell him something about the beginnings and the course of development of chorus singing; something about the origin of choirs, their constitution, and the nature of their activity at different periods; something about the history of the most important choral forms, particularly the Mystery and the Oratorio, about their essential characteristics, and about the first and other notable performances of the best known of them. It opens with an account of the development of music among the Greeks and Hebrews, the inheritors of the Egyptian and Assyrian theories, out of which grew the tone art of the early Christian, which has resulted in the choral of to-day. Then follows a history of music in the early and mediæval church, during the period of the Christian mysteries, with a sketch of the great composer of the Passions, Johann Sebastian Bach; and a history of the Oratorio under its famous exponent, George Frederick Handel. A chapter devoted to choral culture in this country reviews the conditions which led up to the organization of our singing societies, and the circumstances under which the choral institutions that were conspicuously instrumental in elevating the standard of chorus singing were established. The volume closes with some interesting observations on the qualities necessary to the efficient chorus singer and chorus conductor, and a plea for the encouragement and promotion of choral culture in America. The book has an unusually accurate index.

*A judicious
manual of the
French Revolution.*

Pith, freedom from advocacy, and a just holding of the balance where authorities differ, make Professor Shailer Mathews's sketch of "The French Revolution" (Longmans) an unusually good manual on its topic for the general reader, or for the student who wishes to lay a sound foundation for further research. Nearly a third of the volume is devoted to the pre-revolutionary condition of France, for the author's aim throughout is to explain as well as depict the course of events. Professor Mathews is no

votary of historical novelties, but he has nevertheless availed himself of the work of recent special investigators wherever the new facts adduced by them point plainly to the need of a revival of the conclusions of the older historians. We are especially glad to note that the value of the book is not impaired by any concessions to that current spirit of paradox which courts notice through the catch-penny device of exalting bad men. Now that the maniacal Marat, who only escapes the distinction of being the worst scoundrel in the history of demagoguery through the extenuating fact that he was half-crazy, is credited by a historian of repute with a statesmanlike mind and a leaven of apostolic virtue, we may expect any day to find history rushing to the advocacy of Carrier or Fouquier-Tinville, or devoting a volume or so of perverted ingenuity to the apotheosis of Hébert. Professor Mathews's book is judicial in tone and cautious in its conclusions, as a manual of the kind should be. Authorities are cited in the footnotes, and there is an interesting frontispiece portrait of Mirabeau after the original at Bowdoin College.

*Vivacious sketches
of country and city
life in France.*

With "French Life in Town and Country," a most inviting little volume outwardly, the Messrs. Putnam begin the publication of a new series of books descriptive of the home and social life of Continental peoples, and collectively entitled "Our European Neighbors." The numbers on Germany, Holland, and Russia are to follow shortly. The publishers are to be congratulated on their selection of the author of the initial volume—Miss Hannah Lynch. Miss Lynch is an Irishwoman who has been educated in a French convent, and has lived in France long enough to stock her very alert and observant mind with an ample store of facts characteristic of French manners, rural and urban. Provincial and city life, Paris and Parisianism, the army, education, amusements, the press, the Parisian lecture and salon, the Academy, the theatres, and so on, are vivaciously discussed in a series of crisp little chapters in which a turn for satire is manifest. Miss Lynch's nationality is sometimes amusingly evident, as where she assures us that the ladies of Dublin are better dressed than those of Paris—which reminds one a little of Mrs. Major O'Dowd and the camellias at Ballymaloney, "as big as tay-kettles." In point of freshness, sparkle, and variety Miss Lynch has set a pace, so to speak, that the authors of the forthcoming volumes in the series will find hard to follow. The little book is attractively illustrated with photographic plates, largely after suitable subjects by modern painters.

*A collection
of epitaphs,
grave and gay.*

Much amusement may be derived from the little volume containing a collection of epitaphs, ancient and modern, compiled by Mr. H. Howe, and entitled "Here Lies" (New Amsterdam Book Co.). That an inuendo lurks in the title may be inferred from

the fact that the book is provided with a frontispiece reproducing Raphael's Death of Ananias. Mendacity, however, was not always the fault of the old epitaph-maker. The poet who wrote—

"Underneath this sod lies Arabella Young,
Who on the 5th of May began to hold her tongue,"—

certainly meant to perpetuate an unflattering truth; and the couplet—

"Eliza, sorrowing, rears this marble slab
To her dear John, who died of eating crab"—

is literalness itself. Mr. Howe's collection is a rich one in its kind, and the epitaphs are in many cases interesting as well as amusing.

BRIEFER MENTION.

Mr. E. H. Sothern's acting version of "Hamlet" has been published in an inexpensive and exceptionally attractive volume by Messrs. McClure, Phillips & Co. It gives the text as used by Mr. Sothern during the past season, including several passages which he sometimes omitted, by reason of the great length of the play, and is illustrated by means of a series of photographic reproductions of the most striking scenes. The illustrations also include several character portraits, both of Mr. Sothern as Hamlet, and of Miss Harned as Ophelia.

Daniel O'Connell was a California journalist who had a wide circle of friends and admirers. Among other things, he was a prolific writer of verse, which fact is attested by the volume of his "Songs from Bohemia," now edited by Miss Ina D. Coolbrith, and published at San Francisco by Mr. A. M. Robertson. The book is provided with a portrait, and with a biographical sketch by Mr. W. G. Harrison, who indulges in much flowery rhetoric, but fails to inform us of the dates of the poet's birth and death.

Miss Mary F. Hyde's "Two-Book Course in English," published by Messrs. D. C. Heath & Co., consists of "Lessons in the Use of English" and a "Practical English Grammar, with Exercises in Composition." Miss Hyde is an experienced teacher of her subject, and is the author of other text-books that have been widely used in the elementary schools.

The "Series of School Readings" published by the Messrs. Scribner now numbers thirteen volumes, the majority of which have been compiled under the editorship of Miss Mary E. Burt. The thirteenth of the series, now just published, is a condensation by Miss Burt, of Mrs. Elizabeth B. Custer's two books about her famous husband. It is called "The Boy General." The book should make capital reading for young people both in and out of school.

If one may judge by the number of books about gardening that have been produced during the past five years, there is a new and more intelligent interest in this gentle art than has heretofore characterized us as a people. The latest book of the class now referred to is "A Handy Book of Horticulture" (Dutton), by Mr. F. C. Hayes. This is a book for gardeners of modest resources, and, although English in its origin, will not be without its uses, even under our own harsher climatic conditions. The author is a clergyman, which reminds us of the fact that gardening, in England, is a clerical avocation far more frequently than with us.

NOTES.

"A New Gradatim," edited by Mr. M. C. Smart, is a recent publication of Messrs. Benj. H. Sanborn & Co.

"The Child: His Nature and Nurture," by Mr. W. B. Drummond, is a new "Temple Primer" published by the Messrs. Macmillan.

A critical study of the work of Mr. Swinburne by Mr. Theodore Wratistaw will be issued immediately by the A. Wessels Company.

A neat pocket reprint of "Adam Bede" is published by Mr. John Lane in a form similar to his edition of the works of George Borrow, now in course of publication.

The publishers of "Life" offer three prizes of \$200, \$100, and \$50, respectively, for the best short stories, of 1000 to 2500 words in length, received by them before August 1.

George Borrow's "Wild Wales" is now published by Messrs. G. P. Putnam's Sons in their new library edition of the works of this perennially fresh and fascinating writer.

The American Book Co. publish "Easy Steps in Latin," by Miss Mary Hamer, and "Introductory Lessons in English Literature," by Mr. I. C. McNeill and Mr. S. A. Lynch.

A beautiful reprint of Stevenson's little essay, "Æs Triplex," is issued by Messrs. Charles Scribner's Sons, as a companion volume to the "Christmas Sermon" of a few months ago.

"The Animal Story-Book Reader," published by Messrs. Longmans, Green, & Co., is edited by Mr. Andrew Lang, which should in itself be a sufficient advertisement for the book.

"Elements of the Theory and Practice of Cookery," by Miss Mary E. Williams and Miss Katharine R. Fisher, is a text-book for use in schools, and is published by the Macmillan Co.

"L'Art d'Intéresser en Classe," by Mr. Victor F. Bernard, is a book of French anecdotes published by Mr. W. R. Jenkins. The volume also contains La Biche's "La Lettre Chargée."

Messrs. D. Appleton & Co. announce that they have opened their entire list of nearly four thousand titles to purchasers on a subscription basis and with an equitable arrangement for easy payments.

General James Harrison Wilson's "China" is republished in a third edition by Messrs. D. Appleton & Co. It contains much new matter, including an account of the stirring events of the past year.

"Thomas DeQuincey's Relation to German Literature and Philosophy," by Mr. William A. Dunn, is a doctoral dissertation offered to the University of Strassburg, and is published in that city by Herr J. H. E. Heitz.

"The Prose Writers of Canada," by Mr. S. E. Dawson, is a pamphlet publication issued by Mr. E. M. Renouf, Montreal. It contains an address prepared for the Montreal Meeting of the American Library Association.

An announcement has just been made by a committee of American anthropologists, of which Mr. F. W. Hodge, managing editor of the "American Anthropologist," is secretary, of the proposed publication of an illustrated volume containing some thirty folk-tales which were recorded and translated by the late Frank

Hamilton Cushing during his long and intimate association with the Zuni Indian tribe of New Mexico. The price of the work will be \$3.50. Information and subscription blanks will be supplied by the secretary, Washington, D. C.

Professor Ashley H. Thorndike has published at Worcester, Mass., an interesting monograph entitled "The Influence of Beaumont and Fletcher on Shakspeare." It was originally a doctoral dissertation, and is now enlarged to a treatise of nearly two hundred pages.

An addition to the host of recent text-books in English is the "Modern Composition and Rhetoric" of Messrs. Lewis Worthington Smith and James E. Thomas. It is published by Messrs. Benj. H. Sanborn & Co., and appears to be a sensible and practical treatise upon its subject.

A second edition, revised and enlarged, of Mr. W. D. McCracken's "The Rise of the Swiss Republic" has just been published by Messrs. Henry Holt & Co. It is now nearly ten years since this work first appeared, and its place among the standard histories has become well established during this period.

"The Love Letters of Dorothy Osborne to Sir William Temple" are far better worth reading than most of the modern love letters, real or fictitious, that have enjoyed such a vogue of late years. A new edition of this work, edited by Mr. Edward Abbott Parry, is now published by Messrs. Dodd, Mead & Co.

Dr. William Jay Youmans, for many years editor of the "Popular Science Monthly," died April 10 at his home in Mount Vernon, N. Y., at the age of 63. Dr. Youmans was well-known as a scientific worker, and was an extensive contributor to Appletons' Cyclopædia and editor of many important scientific works.

"Under Bobs and Kruger" is the title of a book by Mr. Frederick W. Unger, late correspondent for the London "Daily Express," which Messrs. Henry T. Coates & Co. will issue this Spring. Mr. Unger's book is perhaps unique as representing the work of an English newspaper correspondent with the Boer army.

Hitherto, Longfellow's "Hiawatha" has been the only American work included in the "Temple Classics" (Macmillan). We now have a two-volume edition of Emerson's Essays, first and second series, and "Nature," edited by Mr. Walter Jerrold. The photogravure frontispieces present a portrait of Emerson and a view of his Concord home.

Messrs. Cooke & Fry issue in attractive form a volume entitled "The Tarrytown Church Records," by the Rev. Dr. David Cole and Mr. Morris P. Ferris, president Yonkers (N. Y.) Historical Association. The book is based on the records of the "old Dutch church of Sleepy Hollow," now the First Reformed Church of Tarrytown, and is of much local historical and genealogical interest.

Messrs. Congdon & Britnell, of Toronto, announce their purchase of the library of the late Robert Jenkins of that city, comprising in all about 1200 volumes, engravings included. Mr. Jenkins was, for a number of years, an enthusiastic collector of Americana and Canadians, and the library is rich in early and scarce works relating to the North American Continent. A catalogue will be mailed to those interested.

We have seldom seen a more attractive auction catalogue than that prepared for the William Harris Arnold collection of books and letters, which Messrs. Bangs &

Co. will sell in New York on the 7th and 8th of next month. About three hundred books (mostly first editions of English authors) and seventy autograph letters, including some notable treasures, are comprised in the collection. The catalogue is a large octavo volume, beautifully printed at the Marion Press. Many interesting letters of Keats, Wordsworth, Bryant, Lowell, and others are reprinted in full. The illustrations include a reduced facsimile of the trial page for the projected Kelmscott Shakespeare, and a facsimile of the complete holograph MS. of Keats's poem "To Charles Cowden Clarke."

LIST OF NEW BOOKS.

[The following list, containing 120 titles, includes books received by THE DIAL since the issue of March 1.]

BIOGRAPHY AND REMINISCENCES.

- The Story of My Life. By Augustus J. C. Hare. Vols. III. and IV., completing the work. Illus. in photogravure, etc., large 8vo, uncut. Dodd, Mead & Co. \$7.50.
- Up from Slavery: An Autobiography. By Booker T. Washington. With portrait, 12mo, gilt top, uncut, pp. 330. Doubleday, Page & Co. \$1.50 net.
- My Autobiography: A Fragment. By the Rt. Hon. Prof. F. Max Müller, K.M. With photogravure portraits, 8vo, gilt top, uncut, pp. 327. Charles Scribner's Sons. \$2.
- Stage Reminiscences of Mrs. Gilbert. Edited by Charlotte M. Martin. Illus., 12mo, gilt top, uncut, pp. 248. Charles Scribner's Sons. \$1.50 net.
- William Pitt, Earl of Chatham, and the Growth and Division of the British Empire, 1708-1778. By Walford Davis Green, M.P. Illus., 12mo, pp. 391. "Heroes of the Nations." G. P. Putnam's Sons. \$1.50.
- A Life of Napoleon Bonaparte. With a Sketch of Empress Josephine. By Ida M. Tarbell. Illus., large 8vo, gilt top, uncut, pp. 485. McClure, Phillips & Co. \$2.50.
- Recollections of a Georgia Loyalist. By Elizabeth Liechtenstein Johnston (written in 1836); edited by Rev. Arthur Wentworth Eaton, B.A. Illus., 16mo, gilt top, uncut, pp. 224. M. F. Mansfield & Co. \$1.50.
- Louis Agassiz. By Alice Bache Gould. With portrait, 24mo, gilt top, uncut, pp. 154. "Beacon Biographies." Small, Maynard & Co. 75 cts.
- Father Hecker. By Henry D. Sedgwick, Jr. With portrait, 24mo, gilt top, uncut, pp. 155. "Beacon Biographies." Small, Maynard & Co. 75 cts.

HISTORY.

- The Thirteen Colonies. By Helen Ainslie Smith. In 2 vols., illus., 12mo. "Story of the Nations." G. P. Putnam's Sons. \$3.
- A History of the Four Georges and of William IV. By Justin McCarthy and Justin Huntly McCarthy. Vols. III. and IV., completing the work. 12mo. Harper & Brothers. Per vol., \$1.25.
- The German and Swiss Settlements of Colonial Pennsylvania: A Study of the So-Called Pennsylvania Dutch. By Oscar Kuhns. 12mo, gilt top, uncut, pp. 268. Henry Holt & Co. \$1.50.
- The Rise of the Swiss Republic: A History. By W. D. McCracken, M.A. Second edition, revised and enlarged. Large 8vo, pp. 423. Henry Holt & Co. \$2.
- Oriental Chronology. By Major-General W. A. Baker. 8vo, pp. 57. St. Leonards-on-Sea, England: Daniels & Co. Paper.

GENERAL LITERATURE.

- The Love Letters of Victor Hugo, 1820-1822. With comment by Paul Meurice; trans. by Elizabeth W. Latimer. With photogravure portraits, 8vo, gilt top, uncut, pp. 247. Harper & Brothers. \$3.
- Puritan and Anglican: Studies in Literature. By Edward Dowden, LL.D. 12mo, gilt top, uncut, pp. 341. Henry Holt & Co. \$2. net.
- Masters of French Literature. By George McLean Harper. 12mo, gilt top, uncut, pp. 316. Scribner's Sons. \$1.25 net.

- Robert Louis Stevenson: A Life Study in Criticism. By H. Bellamy Baidon. With portraits, 12mo, uncut, pp. 244. A. Wessels Co. \$1.75.
- The Love Letters of Dorothy Osborne to Sir William Temple, 1652-54. Edited by Edward Abbott Parry. With portrait, 12mo, pp. 349. Dodd, Mead & Co. \$1.25.
- The Literary Year-Book and Bookman's Directory, 1901. Edited by Herbert Morrah. With portrait, 12mo, pp. 421. New York: Francis P. Harper. \$1.25.
- The World's Orators. Edited by Guy Carleton Lee, Ph.D. Vols. IX. and X., Orators of America, Parts II. and III., completing the work. With photogravure portraits, large 8vo, gilt tops, uncut. G. P. Putnam's Sons. Per vol., \$3.50. (Sold only in sets by subscription.)
- Another Englishwoman's Love-Letters. By Barry Pain. 16mo, uncut, pp. 186. G. P. Putnam's Sons. \$1.
- An Englishman's Love-Letters. 24mo, gilt edges, pp. 71. M. F. Mansfield & Co. \$1.
- A Birthday Book from the Writings of John Oliver Hobbes. Selected and arranged by Zeß Proctor. 12mo, gilt top, uncut, pp. 256. John Lane. \$1.25 net.
- Æs Triplex. By Robert Louis Stevenson. 16mo, uncut, pp. 26. Charles Scribner's Sons. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- Wild Wales: Its People, Language, and Scenery. By George Borrow. Illus., 12mo, gilt top, pp. 733. G. P. Putnam's Sons. \$2.
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